

### CFDC staff on hold — no distrib head

MONTREAL — The Canadian Film Development Corporation is revising its corporative organigramme, getting ready for the changes which may be recommended by the Department of Communications' various task forces and the Applebaum-Hébert Commission.

In early September Jocelyne Pelchat-Johnson resigned from her post as Director: Distribution and Marketing, and moved to Astral Bellevue-Pathé. At that time, the board of directors of the corporation suggested

that no immediate replacement be found, and that the CFDC await the results of the various studies, CFDC director André Lamy told Cinema Canada. "Activity is at a low, both in production and distribution, and we are often criticized because of our size. We thought it better to redistribute Ms. Pelchat-Johnson's tasks among the current staff and make more fundamental decisions later on."

Pelchat-Johnson was responsible for distribution, public relations and information. The

heads of the Montreal and Toronto offices will now be responsible for distribution, Robert Linnell watching over the English-language scene and planning the corporate presence at the L.A. market, and Pete Legault taken on the French-language sector and the Cannes film festival. Karen Lawrence will be responsible for all information in all sectors. As for the public relations of the CFDC, David Novek and Associates has received a six-month contract in this area.

### Investors ask removal of Changeling prods

TORONTO — A group of investors in the film *The Changeling* have filed a class action in the Supreme Court of Ontario against producers Garth Drabinsky and Joel B. Michaels. The writ, issued Oct. 4, asks for a full accounting from the production, and for the appointment of an auditor, a receiver or an inspector, according to lawyer Boris Freesman. It also asks for Drabinsky and Michaels to be removed as the investors' representatives, and for a receiver to be appointed.

"We don't want money. We want information," a frustrated Freesman told Cinema Canada. "It's been four years since we invested our money, and we have requested an audited statement from the production over and over again. You might say the writ was filed because we simply ran out of patience."

Freesman and chartered account Terry Sherman originated the suit, and hope to hear from other interested investors. Freesman reports that he has no way of judging whether the returns made to date to investors — about 40% of their investment — is appropriate or not. "I expect something is not kosher.

When so much time has gone by, the implication is that no auditor is prepared to certify the financial statement."

Freesman also invested in *Silent Partner* and *Tribute*, produced by Drabinsky and Michaels, as well as in *The Last Chase*. "The Last Chase was a total flop commercially, but we've had regular audited statements, and I don't feel at all the same way about that production. As for *The Changeling*, it has been four years, and

it is time for disclosure and information."

Elsewhere, the securities commissions in Quebec and Ontario have done a major house cleaning in the past few months, issuing orders to cease trading on scores of Canadian films which have not provided the correct financial statements on time. "It doesn't make any difference to the films — they weren't trading anyway," reported one staffer. "But it does get them off our books."

### I.C.C. announces co-productions

MONTREAL — International Cinema Corporation of Montreal has announced production plans for 1983 which include four co-productions with France.

The long announced *Louisiana*, which had been scheduled to shoot this fall, will now go in January with a new Canadian director. Télé-Gaumont is co-producing the \$12 million epic. Like the other I.C.C. projects, a feature film and a TV series will result. Antenne 2 of France has signed an agree-

ment with I.C.C., as has Home Box Office of New York.

Next in line is *Le crime d'Ovide Plouffe*, the sequel to *Les Plouffe*, again to be produced by Justine Héroux and written by Roger Lemelin. Gilles Carle will share the directing credit with another Canadian director. Principal photography is slated for April 4, 1983.

The Héroux and Gabriel Boustany (the co-producers of *Atlantic City*) will co-produce both *Le crime d'Ovide Plouffe* and *The Blood of Others*, scheduled to begin in June. Based on the book by Simone de Beauvoir, the script is being written by Brian Moore.

Finally, *Le Matou* will go into production in September, to be directed by Jean Beaudin from a screenplay by Lise Rousseau-Mercier. Justine Héroux will produce on a \$6 million budget.

I.C.C., like other Canadian producers, is now putting the films together without the help of the tax shelter. "Our previous success has opened the doors. People like HBO and Antenne 2 are ready to sign agreements with us," explains Denis Héroux. Twentieth Century-Fox has the right of first refusal on all the above films for distribution, and Orion Filmways is handling world sales.

### Tax shelter go for Mutual

MONTREAL — Pierre David, now a free agent through Mutual Productions and no longer operating in partnership through Filmplan International, still believes the public is ready to participate in film financing.

Braut Guy O'Brien is handling units worth \$2,260,000 for *For Those I Loved*, the Martin Gray novel which is now a Canadian-French co-production with a total budget of \$10 million. The brokers are offering only the amount equivalent to the Canadian participation in the co-production.

A second prospectus will also be on the market this year. *Of Unknown Origin* (working title had been "The Visitor") will go before the cameras later this year with a budget of \$4 million. Warner Bros. is investing 50%, and the second \$2 million will be sold to the public through Geoffrion Leclerc in Montreal and Steadford Securities in the West.

David, meanwhile, is riding high, confident that he has made his mark with the

Major distributors and will be able to continue production in collaboration with those studios. He points to his distribution track record to date: *Visiting Hours* (20th Century-Fox), *Videodrome* and *Going Berserk* (Universal), *For Those I Loved* (Fox) and now *Unknown Origin* (Warners).

David points to the ten films made over recent years, and actually in circulation, and notes that all are recouping. "I don't think that one studio has this record," he says, stating that his record of returns is the strongest of any producer in Canada. Because distribution is in place for both of his current productions, and strong partners are co-producing, he foresees no problem in selling units in an otherwise depressed atmosphere. Adds his broker: "There shouldn't be any problem this year. The number of films being sold is down and the quality of what we are offering is very high."

### Columbia picks up Creep Zone

MONTREAL — The *Meatballs'* team is back again, having picked up *Porky's* producer Don Carmody. They are ready for an attack on the *Creep Zone*.

Ivan Reitman has negotiated a negative pick-up with Columbia for a film currently being called *Adventures in the Creep Zone*, a film without sex, blood or violence. John Dunning, André Link and Carmody share producing credits for this sci-fi pic, to be directed by Jean (*Million Dollar Hockey Puck*) Lafleur (see Production Guide).

"The tax shelter is over for the moment. We have simply taken out a bank loan until production is completed and Columbia is ready with the pick-up," Link told Cinema Canada. Hoping that the shelter situation will look more inviting to investors in a few years, Link and Dunning are ready to go with their first "American" film.

"The capital cost allowance regulations are more a hindrance than anything else," con-

(cont. on page 10)

### CBC/NFB out of production says leaky Applebert report

TORONTO — Inside sources have privately confirmed that the Applebaum-Hébert Report, a federal inquiry into cultural affairs policy, will recommend both the Canadian Broadcasting Corp. (CBC) and the National Film Board (NFB) be disestablished as major production centres.

One source described the report as recommending "deep surgery" on the current film and broadcasting system. According to the source, the CBC would be required to buy much more programming from independent producers, and the NFB would be reorganized as

a research and training facility. The Canadian Film Development Corp. (CFDC) would be expanded to accommodate the expansion of independent film and television production.

A copy of the final typed version of the 160,000-word report has already been sent to Communications Minister Francis Fox, and the report is currently being translated and prepared for publication later this month.

Both Lou Applebaum, chairman of the policy paper, and the CBC have declined to discuss any comments about the report.

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No. 89 - October 1982

**Cover:** Festival fever has come down in Toronto and Montreal, leaving many satiated film-goers and weary film-business-people in its wake. Photographer Ron Levine caught the mood at both events, and Storme Bourget gave the proceedings a touch of color. Clock-wise from upper left: Harold Greenberg, Al Waxman, Dave Thomas, John Cassavettes, Frederic Forrest and the Maltese Falcon, Sting, Anne Carlisle, paparazze Kim Baker and Felicia Cohen, Toller Cranston, Charles Aznavour, Robert De Niro, a waitress in Toronto, Wim Wenders. Centre clockwise: Gena Rowlands, Catherine O'Hara, Martin Scorsese and more paparazzi. How frantic it was! See story on pages 13-16.

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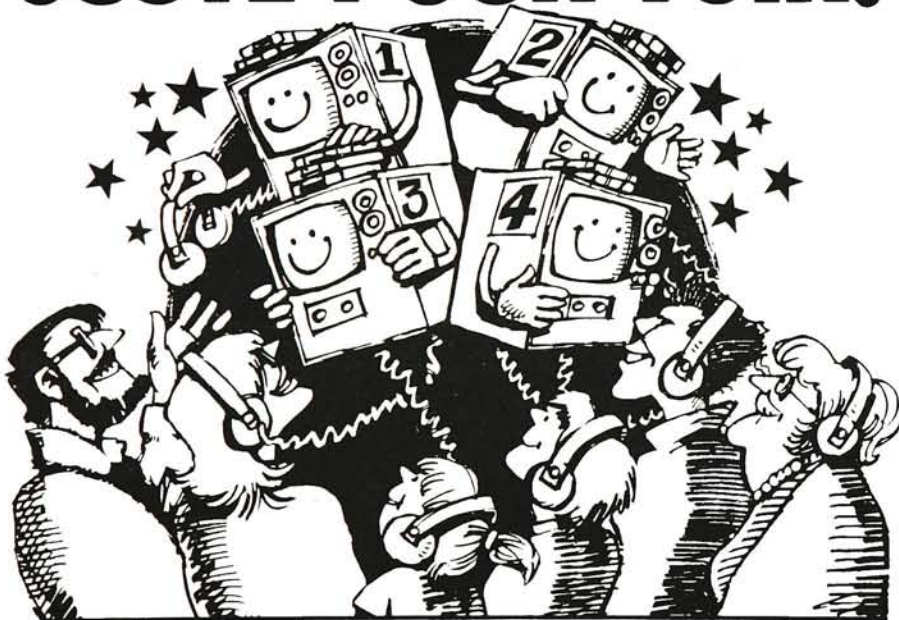
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## Subject: Jean-Pierre Lefebvre

TORONTO - Independent filmmaker Constantino Magnatta has begun shooting a half-hour documentary on Québécois director Jean-Pierre Lefebvre, a project he expects will take over a year to complete at the cost of \$36,000.

Magnatta met Lefebvre while a student at Ryerson Polytechnical Institute in Toronto, where Lefebvre gave a film workshop a year ago. Magnatta hopes to raise money through various arts council grants, but intends to make the film regardless of the grants, beginning with a 5-7 day shoot this month in Lefebvre's hometown of Bed-

ford, Quebec. He plans to record Lefebvre while the director shoots his next film, but Lefebvre has not yet announced any new projects.

Magnatta is producing and directing with a small crew that includes cameraman Claudio Degrano, assistant cameraman Gilles Corbeil, soundman George Draginov, and associate producer Myron Hoffer. They recently filmed Lefebvre's appearance with actress Marthe Nadeau at the screening of *Les Fleurs sauvages*, the director's most recent film, at the 1982 Festival of Festivals in Toronto.

## CBS attacks Toronto monsters

TORONTO - *Monsters and Mazes*, a two-hour CBS Movie-of-the-Week, began shooting in Toronto September 22 with a large contingent of Canadian talent.

Canadian Steven Stern (*Running*) is directing the script based on Rona Jaffe's best-seller. Co-producers are Americans Tom McDermott and Dick Briggs. According to Briggs, the project is a co-production between McDermott and Canadian production company Tele

M & M.

Canadians Chris Makepeace and Wendy Crewson have two of the four principal roles, and are joined by Tom Hanks and David Wallace. Makepeace is also preparing in the made-for-pay-TV feature *Terry* and is the host of the CBC-TV series *Going Great*. Crewson appears on the CBC-TV series *Home Fires*.

The production will shoot in Toronto until October 18, then move to New York for 1 1/2 days shooting, said Briggs.

## De Laurentiis taps Cronenberg

TORONTO - Canadian director David Cronenberg has been hired by producer Dino De Laurentiis to direct the screen version of Stephen King's best-seller *The Dead Zone*, scheduled to begin filming in January at an undetermined location.

"I'm excited to be working with Dino, he's made so many pictures, so many amazing pictures," Cronenberg told Cinema Canada at the 1982 Festival of Festivals in Toronto. The director also expressed his satisfaction in finally working with King, whose horror-thriller novels he admires. "Stephen King and I have been trying to connect artistically for a long time," said Cronenberg.

Cronenberg is reportedly working out a deal with De Laurentiis to shoot the picture in Canada, possibly Toronto, and the director added that he will work with his regular Canadian crew - which includes cinematographer Mark Irwin - that has filmed his last two pictures, *Scanners* and *Videodrome*. Cronenberg did confirm that *The Dead Zone's* line producer would be Deborah Hill.

Cronenberg also told Cinema Canada the release date of the long-awaited *Videodrome*, produced for Universal and starring James Woods and Deborah Harry, will be January 25.

## Quarantine strong

MONTREAL - Mutual Films has recorded a box office of \$11,000 in the first week-end of distribution for Anne-Claire Poirier's feature *La quarantaine*, playing at Le Dauphin theatre in Montreal. The film was produced by the National Film Board of Canada, and the first week-end take is similar to that of Poirier's last feature, *Mourir à tuer*, which went on to play several months in the city.

## Smith and Corman join to produce some Crazy Times

TORONTO - American exploitation film mogul Roger Corman, through his distribution company New World, for the first time is investing in and guaranteeing distribution for a Canadian-produced picture, *Crazy Times*, an \$800,000 youth-oriented comedy.

"The budget is realistic and commercially viable," said Corman, who was in Toronto September 20 to announce the project. "We have great faith in this film. We think there is going to be a pay-off."

The film begins a five-week shooting schedule October 4, produced by Maurice Smith and directed by Rafal Zielinski, whose previous feature, *Babe*, starring Buddy Hackett, has yet to be released. The script is by Linda Shayne and Jim Wynorski, with additional material by Howard Nemetz and Simon Rakoff.

Producer Smith, who has left Cinequity Funding Corp. after producing *Death Bite* and *Julie*

*Darling*, described *Crazy Times* as "frolicking, tantalizing, but clean entertainment," and anticipates an R rating. The non-union production will receive interim financing from the Canadian Film Development Corp. and Famous Players Ltd., and a cash investment from New World, according to Smith.

Corman said he expects the picture to be released in the United States in March, 1983, about 3-4 weeks after the answer print is scheduled to be ready.

Corman said that another Canadian production which New World plans to release, *Murder By Phone*, (originally *Bells*, later changed to *The Calling*) is about to be test-marketed, and should be released in December or January. Another Canadian production picked up by New World, *The Funny Farm* (originally *Comics*) is scheduled for release early next year, according to Corman.

## Harrison to go with Munro story

TORONTO - Shooting is scheduled to begin October 13 on *Thanks For The Ride*, a half-hour adaptation of Alice Munro's short story, written and directed by John Kent Harrison and produced by John Kramer for the National Film Board of Canada.

Harrison's script has contemporized the original story, set in 1957, to the present day; in researching his screenplay, Harrison interviewed numerous grade 13 students in Northern Ontario, recording their response to Munro's story. His cast includes Lesleh Donaldson, Carl Marotte, Melissa Bell, Peter Krantz, and Claire Coulter. The crew for the eight-day

shoot will be headed by director of photography Rene Ohashi.

Harrison's previous film, *The Way of the Willow*, a half-hour drama produced as a special project by faculty members and students at Concordia University in Montreal; recently won first prize in the art and cultural division at the Columbus Film Festival in Ohio. Earlier this year, the film won a Bronze Hugo at the Chicago Television Festival and first prize in the fiction category at the New York Film Festival. The film's Canadian distributor is Magic Lantern Films.

## McDougall to Nelvana for live action pics

TORONTO - Ian McDougall, former deputy director and executive in charge of English-language production at the Canadian Film Development Corp., has taken a position with Nelvana Ltd., a Toronto-based independent animation company. McDougall will develop some live action productions for Nelvana, which has been Canada's leading animation studio over the past few years. Its animated feature *Rock 'n Rule* (formerly *Drats*) was picked up earlier this year for North American distribution by MGM/United Artists.

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# \$5 M committed by First Choice for Canadian programs to date

TORONTO - National general-interest pay-television operator First Choice Canadian Communications Corp. has com-

mitted \$5 million to Canadian programming so far, First Choice president Don MacPherson announced at a press con-

ference during the 1982 Festival of Festivals September 13 in Toronto.

Among the programming

licensed by the pay channel is a 10-part series produced by Michael Maclear on General Douglas MacArthur titled *American Caesar*; a half-hour comedy pilot *Comedy Tonight*, produced by Don Ginsberg and written by Martin Short; *Fltrr*, an off-the-wall comedy series starring Les Carcasses, produced by Julian Marks and Bob Presner; three Canadian feature films to be directed by John Trent; and variety specials which will feature David Steinberg, Neil Sedaka, Red Skelton, Crystal Gayle, George Burns, Dottie West, and Crosby, Stills, and Nash.

First Choice senior vice-president David Roffey announced that MacLaren Advertising of Toronto will handle public relations, advertising, sales promotion, and marketing in English Canada for the pay channel. Cossette Communication Marketing of Montreal will handle the same task in French Canada, while media placement throughout Canada will

be handled by Harrison, Young, Pesonen Inc. of Toronto, announced Roffey.

Several appointments were announced, including that of Phyllis Switzer, a founding member of CITY-TV in Toronto, as senior vice-president of English programming. Switzer joins Joan Schafer and Gilles St. Marie on First Choice's programming executive.

Michel Cloutier has been appointed national affiliate director, responsible for First Choice's four regional affiliate systems in Vancouver, Edmonton, Montreal, and Halifax. National account director Peter Legault, consultant Jeff Gut-Freund, and a training director yet to be appointed will report to Cloutier.

First Choice's staff has grown to 35 and is expected to reach 80 as the channel approaches its February 1, 1983 launch date. The company has set up permanent office space on the entire 17th floor of the Eaton Centre Tower in Toronto.

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## Terry's story to Superchannel

TORONTO - Superchannel, the Ontario pay-television licensee, has acquired exclusive Canadian pay-television rights to *Terry* (the Terry Fox Story), and plans to air the film after its Canadian theatrical run next spring.

Jonathan Slan and Steven Harris, chairman and president of Superchannel respectively, made the announcement at the Trade Forum of the 1982 Festival of Festivals September 15 in Toronto.

Superchannel's participation in the production has raised its budget from \$2.4 million to \$3 million, and the pay station will now get the film before the Canadian Television Network (CTV), an original investor in the project along with American pay network Home Box Office. The film is being produced by Robert Cooper Productions of Toronto.

Slan also announced that Superchannel has acquired an

expanded version of Claude Jutra's *Kamouraska*, which includes previously unreleased material, and will air the program as a package of four one-hour segments. Superchannel has also entered into agreement for a number of musical-variety specials with Canadian independent producer Doug Hutton, said Slan.

Also announced were titles of American films acquired by Superchannel: *On Golden Pond*, *Ragtime*, *Cannonball Run*, and *King of Comedy*, Martin Scorsese's latest which has yet to be released theatrically.

Harris said Superchannel's affiliation agreements now exceed over 55 percent of cable homes in Ontario, giving the channel a potential of over one million subscribers. The Superchannel signal will be transmitted by the Anik C satellite scheduled to be launched in November.

## C-Channel takes on Jacobs and Richards to help helm lively arts

TORONTO - Dan Richards and Frank Jacobs have joined the senior staff of Canada special interest pay-television licensee C-Channel as vice-presidents of marketing and finance, respectively, C-Channel president Edgar Cowan announced at the Trade Forum of the 1982 Festival of Festivals September 14 in Toronto.

Richards and Jacobs join Shane Jaffey (program coordinator), Audrey Cole (program-

ming executive), David Horowitz (executive in charge of Canadian production) and Deborah Bernstein (children's programming consultant) on the roster of C-Channel's key personnel.

Cowan also announced C-Channel will move from its present offices at 170 Bloor St. West in Toronto to permanent headquarters in the Greenwin Square office towers, 365 Bloor St. East, on November 15th.

# Greene goes back to private sector, cites B C progress with Yanks

VANCOUVER – As of September 3, Justis Greene resigned from his position with British Columbia's Ministry of Tourism as Film Promotion Officer; no successor has yet been announced. Having served four years after succeeding Wolfgang Richter and Bob Gray in 1978, Greene has decided to return to the industry's private sector, where he had been working in different capacities for the previous 12 years. He didn't specify his reasons for leaving in the interview he gave Cinema Canada on August 24, but they are likely related to his statement, "I'm just going into my 16th year as a freelancer and I've never had – other than the last three years – a year that wasn't better than the year before, in number of projects and caliber of projects." Mr. Greene did however tell us something about the purpose of his office and offer some of his views on the film industry in general, based on his experience in both private and public sectors.

The function of the Film Promotion Office, which has over 100 counterparts throughout North America, including offices in Ontario, Quebec, and Nova Scotia, depends largely on the person who heads it up. Greene's office, rather than providing a "pamphlet service" of tourist brochures for producers interested in shooting in B.C., provides detailed information on available personnel and equipment, lab services,

accommodation costs, and so on, with the result that his office secured B.C. \$50 million – about 50% of the Canadian total – of foreign producers' funds last year. Greene denies, however, that attracting foreign money is the primary purpose of his office. "The primary function [of our office] is to have production in Canada. If we can put together a package where a Canadian producer and a foreign producer can do a co-production, which is how, everywhere else in the world, movie deals are made, then all the better." And if the most important thing is to keep the domestic film industry active, then it doesn't matter with whose money, or from which country, a film originates. "It doesn't matter whose office [a production comes from]. I guess Francis Fox is the only person that it matters to. Any producer in Canada who's producing movies this year has a company in Burbank. We're really behind the eight ball – they [the federal government] don't have any idea what production in Canada is about, or what it should be about. What it's about is Canadians working on production."

And the cultural aspect? Greene replies, "I don't know what that means. I do know that there's a billion dollars of taxpayers' money going into the CBC and the National Film Board every year" – a figure far too high, according to him, for what we're getting out of these

organizations. Greene believes that the role of government ought to be restricted to providing incentives to the private sector – particularly to investors, upon whom the industry ultimately depends, via such measures as the capital cost allowance – rather than direct subsidy: "I'm not a firm believer in government grants; I don't think that helps anybody. The Alberta [Film Development Corporation] is an excellent structure. I think the grant portion is going to kill them, but I think the interim finance portion is really excellent and in the long run will provide the ability to consummate deals that might not have been consummated in Alberta." According to Greene, the CCA has been a fiasco because of the provision which in effect prohibited producers from pre-selling their films; other than that, "it's a tremendous idea."

Asked about young independent filmmakers, who depend

largely on government grants, Greene replies, "What about them in the United States and Australia and in Europe? If someone wants to take [filmmaking] on themselves as a hobby, that's fine; but when you're running film through a camera at three dollars a foot, I don't think as a taxpayer I want to be paying for [that]." In short, young filmmakers must pre-sell their product, as do their more established colleagues. Greene maintains that this does not make things any more difficult now than ever for new talent to break into the industry. Even established producers have difficulty in backing projects.

There are not enough people in Canada to support a fully independent film industry; therefore Canada must seek foreign markets and co-productions if the industry is to be viable. Content laws are simply an impediment to this process: "As soon as you start putting

more restrictions to 'protect' Canadians, you make it virtually impossible for the producer to consummate a deal. And as soon as that happens, you've protected Canadians right out of work, which is exactly what we've seen happen with the certification process, with our Canadian content laws." The industry is in trouble, and according to Justis Greene, government is largely responsible. Therefore, his leaving a public office is entirely consistent. And it follows that no number of laws will help Canadian culture if no films are being made.

Paul Vitols •

TORONTO – *Track Two*, the feature documentary on Toronto's gay community and the effects of the 1981 bathhouse raids by Toronto police, began an exclusive engagement September 24 at the Carlton Cinema in Toronto.

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## SHOOT ALBERTA

by Linda Kupecek

CALGARY - The *Superman III* crowd have folded their collective cape six days ahead of schedule, and piled on to a plane for Pinewood Studios in London, England, where to \$45 million production will complete shooting.

Representatives of the company credited Malcolm Harvey (City of Calgary Film Industry Development Office) and Bill Marsden (Provincial Film Industry Development Office, Economic Development) with the success of their three-week Alberta shoot, while Albertans on the crew admired the English company's pre-production planning and technical expertise.

Calgary played Metropolis, and the towns of Blackie and High River played Smallville for director Richard Lester and Dovehead Productions.

Why cast Calgary, Alberta? Producer Pierre Spengler explained: "Within a radius of 50 to 60 miles, you get a tremendous variety of countryside... wheatfields, mountains, dry land... and now, five years after shooting *Superman I* here, the

city has developed so we could use it as Metropolis." And, he adds, "Calgary has had some experience with big films so that we can find good professional people out here."

Production supervisor Michael Dryhurst outlined other benefits: a direct daily flight with London "so the rushes aren't stuck in the airport"; no sales tax; the geographical advantages; and the economical advantages. "What's refreshing here," he said, "is the fact that the city authorities regard a film coming here to shoot as a business."

Associate producer Bob Simmonds commented: "We have never experienced help from so many people as we have here... Everyone has delivered what they said they would."

Simmonds had contracted Bill Marsden in November 1981 and asked him to arrange a survey of locations in southern Alberta. Marsden complied and handed the Calgary turf over to Malcolm Harvey. By April, the details of the locations had been decided, and Harvey and Marsden ensured

the cooperation of the appropriate provincial and municipal departments. Throughout the shoot, Marsden and Harvey acted as troubleshooters, solving any problems in their jurisdiction, and unsnarling any tangled red tape.

The cooperation of the Alberta contingent was facilitated by the organization of the English company. Location manager Doug MacLead (of Calgary) commented: "One of the key aspects in terms of the success of this production is the lead time the English took... doing location surveys properly, making sure the appropriate city departments were consulted on a regular basis in a series of meetings for two to three months before we started production."

So, Superman flew away happy, leaving behind good will and good cash. Not only did the shoot pump \$3-4 million into the local economy, but the company, in appreciation for the cooperation of the city as a whole, donated \$3,000 to the Calgary Centre for the Performing Arts.

In addition, 175 Canadians were hired on crew, plus 22 actors from Calgary and 8 from Vancouver, as well as 1100

extras. Albertans on crew included Les Kimber as production manager; Trudy Work as production secretary; Doug MacLeod as location manager; Harvey LaRocque as second assistant camera on second unit; Mel Merrells as generator operator; Frank Griffiths as sound assistant; and Cy Barry as transportation coordinator. Also, Ed Hunter worked separately with a two-man crew (Don Brown and Doug Craick) to film a documentary, *The Making of Superman III*.

Meanwhile, CBC's *Chautauqua Girl*, has wrapped its shoot in Heritage Park and Blackie, and Rene Malo's *The Ruffian* has left Golden, B.C. for Montreal. Zone Productions' *Adventures in the Creep Zone* plans to shoot in Vancouver and Drumheller, and *Vanderberg*, a CBC mini-series, will shoot three weeks of exteriors in Calgary.

TORONTO - Canadian actress Genevieve Bujold stars with Christopher Reeve and Fernando Rey in *Monsignor*, a feature drama scheduled to open across Canada October 22, distributed by Twentieth Century-Fox. The film is directed by Frank Perry and produced by Frank Yablans and David Niven, Jr.

## Dansereau's *Aveux* opens in Toronto

TORONTO - *Doux aveux*, the Québécois drama directed by Fernand Dansereau and starring Hélène Loiselle, Marcel Sabourin, Genevieve Brassard, and Gilbert Turp, opened theatrically in Toronto September 24 at the Carlton Cinema, distributed by Pan Canadian.

Produced by Gaston Cousineau and Radio-Quebec, the film was screened as a Gala Presentation during the 1982 Festival of Festivals in Toronto.

## Losique withdraws suit

MONTREAL - Serge Losique, director of Montreal's World Film Festival, has dropped his million dollar suit against Quebec's independent distributors, according to sources close to Losique. Distributors also report that he is no longer under consideration for a job with Gaumont as consultant. Losique could not be reached to confirm these items. It was the possibility of his accepting the Gaumont position which angered the distributors and brought on the suit originally.

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Bruce Bailey

Tough Broads...  
Ms Magazine

I'd see it again,  
preferably backwards...  
Rex Reed

Weird comedy,  
and the director  
even looks like me.  
Woody Allen

photo by Daniel O'Sullivan



I cried, I laughed,  
I hiccupped, I burped...  
Pauline Kael

Madame Zubie got  
a crush on  
the umpire.  
"He can strike me  
anytime. His place  
or mine..."  
Thomas Schnumacher

## THE DIRECTOR

## Big Meat Eater not just mediocre— It's really quite bad!

TORONTO - One of the surprise hits at the 1982 Festival of Festivals in Toronto was a low-budget Canadian movie, *Big Meat Eater*, by Vancouver filmmakers Lawrence Keane and Chris Windsor, which won over audiences of the Midnight Special series.

Produced by Keane and directed by Windsor, and written by Keane, Windsor, and Phil Savath, *Big Meat Eater* is a tax shelter film made on an incredibly low budget of \$150,000, post-production and print costs included.

"We were amazed that people would invest in it," said Windsor of the bizarre film, which contains alien spacemen played by toy robots. "You think they would back off, but they put money into it. We never thought it would be made."

Producer Keane describes the film, which stars George Dawson, Andrew Gillies, and Edmonton-based blues singer Big Miller, as a "Grade Z" movie, "for reasons that will become perfectly obvious to all patrons viewing the film." It is a strange combination of comedy, horror, musical, science fiction, and intentionally bad melodrama.

"We've never taken it seriously, thank God no one else does," said Windsor. "Actually, we wanted to make the most ridiculous movie ever made in

Canada." Windsor said as their starting point they took what they considered were the worst features of past Canadian movies - cliché characters, bad dialogue, poor motivation - and worked from there. "We took it to the limit. We didn't mind making a bad film, but we just didn't want to be another mediocre Canadian movie."

Windsor said he would like to put on a new ending, which he concedes is the weakest point of the film, but to do so would need to raise about \$5000. Nevertheless, negotiations have been going on for theatrical release and for a pay-TV sale, but Windsor and Keane are not rushing into any deal. "It is not a normal film, it needs special treatment," said Windsor concerning its distribution; he pointed out that regular mid-night weekend screenings at a Vancouver repertory house have built a cult following for the film in British Columbia.

Windsor said he would like to do a more mainstream film for his next project. He and Keane worked "for free for two years" while making *Big Meat Eater*, living off savings - Windsor sold his Edmonton house - while the cast and crew took reduced or deferred payments. "It was the only way it could get made," said Windsor. "We took the risk."

# Forum provides chance to view impact of new technology on biz

TORONTO—A look to the future — both to opportunities opening up through new technologies and to the approaching launch of Canadian pay television — characterized the 1982 Trade Forum, the fourth annual Canadian film industry conference which took place September 13-15 at the Festival of Festivals in Toronto.

The three-day event, shortened from last year's eight, was efficiently organized by the Academy of Canadian Cinema and was sold out "beyond capacity," according to a festival spokesman, as over 100 delegates from the United States joined the Canadian film industry members in attendance.

## Valenti vs Turner

The opening day provided an interesting contrast between two key figures in the American industry, Jack Valenti, president of the Motion Picture Association of America, and Ted Turner, chairman and president of Turner Broadcasting Systems Inc., which operates the 24-hour Cable News Network.

The thrust of Valenti's speech on copyright problems caused by the new technologies was that he would like to see video recorders licensed and a royalty fee paid by manufacturers of machines and blank tapes. He also argued for stronger legal penalties for piracy, which he described as a "real cancer" within the industry.

Valenti took a swipe at the cable industries, including Turner, saying the cable companies "are making a lot of money off of somebody else's product" as the result of "some of the strongest political arm-twisting in the United States right now." He denounced the cable companies' present compulsory licensing fee of 1.1 percent of their gross revenues as ridiculously low.

Turner's speech, highly anticipated by the full house at the Trade Forum, was eccentric and entertaining. Titled "Turner Talks Television," the cable president spent the first half-hour rambling about American politics, foreign policy, the nuclear arms race, and the recent war in the Falklands. When he finally got around to television, his remarks were directed against the networks, which he criticized for pessimistic news coverage. "The way (American networks) have used TV news is to give the impression things are a lot worse than they really are," he said.

Later, quoting E.B. White's remark that television would be the test of the modern world, Turner commented: "So far, we've been dying by TV. We've used it for all the wrong reasons."

For the largely Canadian au-

dience, Turner's most interesting comment was his hint that a 24-hour all-news station, to be operated by Turner and an unnamed Canadian partner, may be coming to Canada in the near future.

When questioned on Valenti's earlier remarks, Turner was nonchalant and evasive. He admitted Valenti "was doing his job" protecting motion picture interests, but shrugged and said, "If they can't figure out how to stop it..."

Piracy was a recurrent topic during the Trade Forum, and probably the most insightful commentary came from American industry analyst James Monaco, who said piracy exists because "it's easier and better to get it that way." He maintained it was impossible to prevent piracy under the present system, adding the industry needs to be restructured to pay members in a different way. "Make it cheaper to buy it than to pirate it," said Monaco.

## Pay-TV

Each day concluded with a seminar by one of the Canadian pay-TV licensees. Perhaps because of the pending court appeal concerning the CRTC license correction, many of the big names within the Canadian production community were conspicuously absent; only the healthy skepticism and sharp wit of panel chairman Peter Simpson kept the licensees on their toes.

First Choice president Don MacPherson told the audience that the "life-saving money" sought by the production community "exists only in limited quantity" and that "the real money doesn't flow until we have a subscriber base. Forty-five percent (the amount of total revenue each licensee must spend each year on Canadian programming) of nothing is nothing." MacPherson added that marketing will be critical to the pay-TV operators over

the next 12 months because "we have to sell an entirely new concept in a recession period."

Edgar Cowan of C-Channel said his group would spend an average of \$150,000 per hour on acquiring new programming, though he did admit there were "one or two" special projects on which they would spend \$350,000 per hour. He also expected C-Channel would have 40-50,000 subscribers by the time it goes on air February 1, 1983.

Jon Slan of Ontario regional licensee Superchannel spoke of the difficulties facing the pay operators — from the cable companies, which he claimed are demanding 50 percent of the revenue; from the American majors, who want to greatly increase the cost of acquiring movies; from the Canadian networks, who were grabbing up rights for many viable pay projects; and from the production community, which was appealing the CRTC correction. He emphasized the regional licensees' commitment to the Canadian production industry and said "It's time the production community worked with us."

Findlay McDonald of Star Channel, the Atlantic regional, said his company is busy with script and development projects in Nova Scotia and New Brunswick, and has invested in a feature production, *Aerial View*. McDonald described the Atlantic production industry as "about ten years behind Toronto in development," and said a lot of Star Channel's work currently involves educating Maritime producers on packaging films and knowing where production hardware is available in the rest of Canada. But he is confident Star Channel can survive. "In respect to the question, 'How many birds will fly?'" said McDonald, "Bumblebees don't look good on paper, but they fly. We're

going to make it."

## Distribution

The most disappointing seminar of the Trade Forum was on distribution; five panelists were scheduled for the 90-minute session and time ran out before any questions could be asked. Ron Cohen, head of the government distribution task force, could not comment officially on that document. He outlined some of its discussion areas — the problem of diminishing cinema attendance throughout the world, the effect of new technologies, the worldwide strength of the American majors, the small percentage of Canadian product on Canadian screens, the number of decisions affecting Canadian distribution made outside Canada, and the disproportion of revenue within the exhibition sector. But Cohen did not discuss any task force recommendations.

Daniel Weinzweig of Cineplex Corp. talked about the problems in the exhibition sector, René Malo spoke of Canadian independent distribution, and Claude Degand of France discussed how European distribution is affected by the majors. George Heiber, general

manager of MGM/United Artists Canada, was left to defend the majors' position. In answer to both Cohen and Malo's claim that the majors, through their recently created classics divisions, were moving in on the traditional area of the independent, Heiber asked, "What is there traditional about survival?" As expected, he denounced government intervention in the Canadian distribution sector. "What is it about the motion picture business that the government feels they have to control?" asked Heiber. "Who says that people outside of our business have the answer for our business? If we don't know, God help us if the government has the answer."

## Video

The other main concern of the Trade Forum was video. Seminars discussed both new markets and new technologies which are rapidly emerging within the industry. Video games, which last year represented 38 percent of Warner Communications operating revenue and 65 percent of its profit, computer-generated special effects, and other video

(cont. on p. 10)

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# Labatt prize to Columbia's *Tempest* with Cassavettes/Rowland

TORONTO—*Tempest*, directed by Paul Mazursky and starring John Cassavettes and Gena Rowlands, won the Labatt's Most Popular Film Award as the 7th annual Festival of Festivals concluded September 19 in Toronto.

Festival director Wayne Clarkson also announced the

co-winners of the first CFTO-TV Critic's Choice Award: *Veronika Voss*, by the late German director Rainer Werner Fassbinder, and *The Taste of Water (The Hes Case)*, by Dutch director Orlow Seunke.

Joseph Brown, general manager of Columbia Pictures of Canada, accepted the *Tempest*

award from Labatt's president Sid Oland. Columbia opened *Tempest* September 24 in Toronto.

Accepting the CFTO award on behalf of the filmmakers were Linda Beath, director of United Artists Classics Canada, which owns North American distribution rights to *Veronika*

*Voss*, and critic David Overby, who programmed *Taste of Water*. Ted Delaney, vice-president and managing director of CFTO, presented the award.

Clarkson also announced attendance figures for the festival, around 155-160,000, up from last year's total of 145,000. Box office figures were also up,

estimated at \$235,000, compared to \$211,000 in 1981 and \$142,000 in 1980. Over 180 films were screened at this year's festival.

The festival ended on one sour note, however, as the Ontario Board of Censors ordered cuts in two films, German director Lothar Lambert's *Berlin-Harlem* and French director Pierre Rissient's *Cinq et la peau*. Clarkson, who had said at the opening press conference that the festival would not accept cuts if ordered by the censor board, refused to comply and did not screen the films.

It was an embarrassing situation for the festival, not only for its public image as an international event, but also because both Lambert and West German government officials were attending as guests of the organizing committee. At the closing ceremony, Clarkson angrily denounced the Board of Censors for "deliberately trying to destroy this festival."



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## NEWS

### NFB FILM CREW GOES TO USSR

An NFB film crew is leaving for Soviet Union this month to film sequences for the Film Board's seven-part series on the evolution of war. An agreement between the NFB and Sovinfil, allowing the NFB team into the Soviet Union, was struck this August. Filming will include interviews with senior staff of the Soviet Army and location shooting at major battle fields. The writer and on-camera commentator for his column on international affairs. The film team going to the Soviet and journalist already well-known for his column on international affairs. The film team going to Soviet Union is Michael Bryans, producer; Doug Kieffer, director/camera; Mike Mahoney, assistant camera; and Bev Davidson, sound. Filming for the series began in the fall of 1980 and has taken NFB crews to Europe, the United Kingdom, and across the United States. There have been some surprises in the schedule. This summer for example, director Paul Cowan, who was sent to Israel, Lebanon and Egypt, found himself filming Israel's unpredicted invasion of Lebanon as well as the planned interviews on the evolution of Israel's military institutions. The war series has been bought by CBC-TV and is scheduled to be finished this spring. No air date has been set.

### POTTERTON ANIMATES LEACOCK

Gerald Potterton is at the NFB animating Stephen Leacock's short story *The Awful Fate of Melpomenus*



Gwynne Dyer, journalist and military historian, makes TV debut in NFB war series.

*Jones*, which he describes as a "drawing room black comedy" about a young curate who can't say "Goodbye" and mean it. Potterton, using cutouts to tell the tale of the unfortunate curate, began working in July and plans to complete production of the seven-minute short by November. Originally from England, Potterton came to Canada in 1954 and worked in the NFB's animation studio for thirteen years before launching his own film company. His credits at the Film Board include *The Railrodder*, a trip across Canada with comedian Buster Keaton, and *My Financial Career*, an animated short based on another Leacock story.

### ONTARIO STUDIO TO FILM CANADIAN SHORT STORY

Independent filmmaker John Kent Harrison will begin shooting a new film for the NFB's Ontario Regional Production Studio. Harrison is directing a half-hour drama based on Alice Munro's short story *Thanks for the Ride*. Shooting is scheduled to start in mid-October north of Toronto. Harrison's most recent film *The Way of the Willow*, a short drama about Vietnamese refugees making a life for themselves in Montreal, has earned the young filmmaker considerable recognition. Made while Harrison was a teacher at Concordia University in Montreal, the film has won awards from the Chicago International, the American and Columbus Film festivals.

### Forum looks forward

(cont. from p. 9)

technologies were given greater respect and closer consideration by industry members this year.

The biggest surprise, perhaps because he was an unknown entity for many in attendance, was Harrison Ellenshaw, special effects coordinator of Disney's *Tron*. For the most part, Ellenshaw minimized technical discussion, and rather than promote recent special effects achievements, instead addressed the industry's problems with refreshing candor. "I don't know quite what to do with this new technological revolution," confessed Ellenshaw, adding special effects were still very expensive and that budgets would have to come down. His revelation that three out of four Hollywood special effects films have been shot without any preparation, making huge budgets inevitable, shocked the audience.

Ellenshaw repeatedly expressed concern that the creative side of the film community was not doing as well as it should with the new technology. "The biggest danger is that technology is advancing faster than the imagination," he said.

(cont. from p. 3)

continued Link, stating that the two American stars, Peter Strauss and Molly Wingwald would render the film ineligible for certification. "I do expect that it will qualify as Canadian according to the CRTC content regulations," he concluded.

Two more films are in the fire for next summer, structuring along the lines of the *Creep Zone*.

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## ATLANTIC ECHOES

by Mike Riggio

Mike Brun of Nimbus Films started his film career as a young man in the British film industry in 1959. At the time Rediffusion (Britain's first independent television, a competitor for the BBC) was just starting; its mandate was to provide a large amount of film material per week.

Brun was hired as a trainee film humper. "Now, would you believe it? You had to train to hump (carry) film."

After a short stint with the British Navy, still a film trainee, Brun was accepted as a trainee film editor - a three-year apprenticeship course in the editing room. But one was also given opportunities to go out on location, for further job training. "This was an apprenticeship in the film industry that you signed to. You couldn't leave, but you could get fired."

After his three years as a trainee, the young Brun was promoted to an assembly film editor. As an assembly film editor he was given twenty-minute programs to edit. "I was at that for one year and then I was promoted to full film editor; then I went on to the Inter Tel series, and did four drama series. All for Rediffusion."

In 1965 Mike Brun went freelancing in Britain, worked with the BBC, did Beatles' promotions, film clips, pop documentaries with the Spencer Davies Group, and the occasional drama. "In Britain I had an opportunity to work with Charlie Squires and David Lean, which was the best thing that could have happened to me. I started to learn how to become a director. But this was after my apprenticeship. Never, never would you say 'I want to become a director.' You just didn't do that. You served your apprenticeship first and then you were promoted."

After eight years in the British industry, Mike Brun was anxious to direct and edit. Then, in 1967, Crawley Films brought Brun to Canada. Brun did some ten films with Crawley, then went to the National Film Board and did four or five for the Board (*Count Down to '76*, *People Like You*, *Where Have all the Farms Gone?* ...).

By 1970, feeling that he knew enough about the Canadian and American film industry, Brun started Nimbus Films in Ontario. Nimbus grew and, at one point, had a staff of fifteen. Today, Nimbus is down to a full-time staff of three, using freelancers, needed, on a project by project basis.

In Britain, Brun had done a lot of work at sea. This was naturally carried over in Canada. In 1970, Nimbus started a series of films about sea survival, rescue at sea, etc.

By 1974, Nimbus was specializing in films on the sea - and that led to the 1980 move from Ontario to the Maritimes.

"When we decided to move to Nova Scotia, it wasn't to become part of the Nova Scotian film industry. I have always considered myself as part of the Canadian film industry and I think it is irrelevant where I work. I live right on the ocean and love it. It also enables me to perfect new equipment for filming at sea. So that's why I'm here - not to develop the Nova Scotian film industry. But I think the development comes anyway... with our being here."

Although Mike Brun is supportive of developing a local industry, he feels that at present there are certain things that the local film community cannot provide.

"On many of our productions at sea, we must rely on people with experience in working at sea. We have neither the time nor the funds to have people make mistakes because of the environment."

Brun did a survey of the local freelance film community and came to the conclusion that the necessary people were not available.

"This unfortunately doesn't give local people a chance to work on our productions during the location phases. But I don't feel it's my job as an independent producer to train people for the industry. That job should be, I feel, with the people who gave it to me - large govern-

ment funded organizations such as the NFB and the CBC. These two agencies in particular should be training the future filmmakers of Canada. There should be a tough-line policy on how trainees enter the NFB and CBC system."

Brun explains further: "Today's present systems allow young would-be filmmakers to obtain grants through co-ops and societies to go out and do their thing. Some succeed and go on to a film career. Most fail - it wasn't what they thought."

"This system is too easy - to be handed the incredible gift of a grant to make a film. And if one fails, it doesn't matter. This policy has harmed more potential filmmakers than it has helped."

Brun feels strongly that funds for grants should be placed with institutions such as NFB and CBC for the training of future editors, cameramen, directors, mixers, etc. "Let young potentials go through the film courses at college. Those who excel and receive good grades should then take an entrance exam to fight for a traineeship in the industry."

Brun himself taught film for a while at the University of Ottawa. "Out of a start class of 45, I had five finish. Out of these five, I felt three stood a good chance of becoming apprentices in our industry and our future filmmakers."

"This system will eventually produce good creative people and at the same time teach them to fight for what they want and, of course, this (fighting for what you want) is the main asset needed to survive in our industry."

Rose and Pearson back to script  
Bring home winner for CTV

TORONTO - "We did something rather radical: we started with a script as opposed to a deal," said director Les Rose about his latest project, *The Life And Times of Edwin Alonzo Boyd*, a \$250,000 feature-length narrative drama produced for the Canadian Television Network.

The film made its world premiere September 18 at the Festival of Festivals in Toronto.

*Boyd* is produced by Barry Pearson, and written by Pearson and Rose. The project marks the first time that the duo, who collaborated on the screenplay for the 1973 Canadian feature *Paperback Hero*, have written, produced, and directed a film together.

The project began in the mid-seventies when Pearson tracked down Eddie Boyd, who had been paroled and was living in Western Canada under a new identity, and recorded eight hours of interviews with the former bank robber and gang leader. Though a 1977 feature film project fell through, a book appeared, *The Boyd Gang*, by Pearson and Marjorie Lamb.

Then last year, Rose thought of doing the project for television, using a single actor as both narrator and the Boyd character. Rose and Pearson convinced veteran Canadian actor Gordon Pinsent to accept the role, and the three brought the project to CTV president

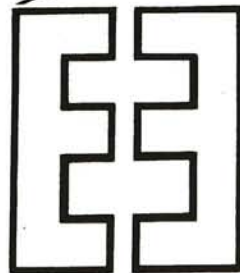
Murray Chercover.

The script was begun January 3, 1982, and finished January 15, according to Rose. An 18-day shooting schedule began February 8, interrupted when cinematographer Ed Higginson had another commitment, and finished March 15. The picture was edited in April and delivered to CTV May 30. "And quite frankly, we weren't rushed," said Rose.

Because of the current state of the industry, Rose, who directed the big-budget features *Hog Wild* and *Gas* during the tax shelter boom, now believes filmmakers should "do films that make economic sense. This picture costs \$200,000 below the line, which means CTV can break even after one run."

Rose said the tax shelter films were so concerned with production values that often the story was lost in the process. "This (*Boyd*) is not, by any stretch of the imagination, a theatrical release, it is a made-for-TV movie," he admits, "but it has a good story. It all goes back to doing your homework on the script."

Rose also had high praise for Pinsent's performance. "We were extremely worried that anyone couldn't hold the screen for ninety minutes," he said. "But Gordon was absolutely brilliant."

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